Summary of Dissertation Recitals: Three Programs of Choral Music

by

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DEDICATION

This is dedicated to my parents, Joe and Diane Glass, who acknowledged my gifts as a musician from a young age and supported me in developing those gifts; my sister, Dr. Tracilia Beacham, who has always been a source of inspiration in many respects throughout my life; my brother, Jamaal Glass, who has always provided unconditional love and support; and my nieces and nephews, Gabrielle, Timothy, Jonathan, and Julian, who inspire me to be a role model for them.

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ABSTRACT

The choral works presented over three dissertation recitals are a comprehensive representation of various styles, genres, and periods, with the earliest work dating back to 1680 and the latest works dating to 2016. Likewise, these works speak to a broad range of human experiences, including love, faith, hope, empathy, oppression, and death.

The first recital, *I Heard a Voice from Heaven*, was presented on September 29, 2018, at West Side United Methodist Church (Ann Arbor, MI) with an *ad hoc* chorus of twenty-six singers and orchestra of eighteen instrumentalists. The works featured include *Like as the hart desireth the waterbrooks* by Hebert Howells; *I heard a voice from heaven* by Charles V. Stanford; and the 1893 version of Gabriel Fauré's *Requiem in D Minor, Op. 48*.

The second recital, *Ecstasy, Faith, Transcendence*, is a compilation of performances given by the Chorus America Conducting Academy Chorus and Orchestra in Meng Concert Hall (Fullerton, CA) on July 15, 2018; the University of Michigan Arts Chorale on November 20, 2018 in Hill Auditorium; and the University of Michigan Chamber Choir on December 4, 2018 in Hill Auditorium. Works performed include Connor J. Koppin*'s When music sounds*; Eric Whitacre's *Five Hebrew Love;* "My soul there is a country" from *Songs of Farewell* by C. Hubert H. Parry; William Dawson's arrangement of *Soon ah will be done*; Felix Mendelssohn's chorale cantata *Christe, du Lamm Gottes;* Johannes Brahms's motet *Geistliches Lied, Op. 30*; and excerpts from Ralph Vaughan Williams's cantata *Five Mystical Songs*.

The final recital, *In the Midst of Our Hands*, was performed on February 10, 2019, in Stamps Auditorium with an *ad hoc* group of twenty-five mixed voices, string quintet, and a keyboardist. The works featured on this recital are two cantatas from Dieterich Buxtehude's *Membra Jesu Nostri*; Caroline Shaw's *To the Hands*; Hall Johnson's arrangement of *I've been buked*; Nathaniel Dett's *Don't be weary traveler*; and Nathan M. Carter's arrangement of *If I can help somebody*.

RECITAL 1 PROGRAM

First Dissertation Recital

Saturday, September 29, 2018
West Side United Methodist Church
6:00 PM

I HEARD A VOICE FROM HEAVEN

Like as the hart desireth the waterbrooks — Herbert Howells (1892-1983)

I heard a voice from heaven — Charles Villiers Stanford (1852-1924)

Requiem in D Minor, Op. 48 — Gabriel Fauré (1845-1924)

I. Introit et Kyrie
II. Offertory
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VI. In paradisum

RECITAL 1 PROGRAM NOTES

LIKE AS THE HART DESIRETH THE WATERBROOKS (1941) HERBERT HOWELLS

Herbert Howells is one of the last British composers whose music drew heavily from 19th century harmonic idioms. He attended the Royal College of Music where he studied composition with Charles V. Stanford, one of the leading figures in bringing the Germanic Romantic style to the British Isles. Howells served as an organist at Salisbury Cathedral and as a faculty member of the Royal College of Music. His works are noted for their unique melodies and harmonic language as evidenced in his psalm setting *Like as the hart desireth the waterbrooks.*

Howells sets the first three verses of Psalm 42 in E minor. However, his ambiguous harmonic language—including added sevenths and borrowed chord tones, dissonances resulting from cross-relations, inverted chords, and a lack of cadential repose—expresses the ambiguity of the text, which speaks to the human emotions of longing, uncertainty, and doubt one experiences when pondering the afterlife.

The work opens with tenors and basses singing the opening melody in unison. The tonal language, both harmonically and melodically, employed throughout the setting suggests inspiration from blues or jazz with "blue notes" expressively highlighting certain words. Howells set the first question of the text ("When shall I come to appear before the presence of God?") for full chorus in pairs of unison octaves, creating a two-voice, contrapuntal texture. The broad, expansive lines start in a high register and then sink into despair. The section concludes with the first cadence of the work,

a full cadence of open fifths. Howells is intentional here. Even though the full cadence signifies repose and satisfaction, the open voicing of the cadential chord creates a lingering sense of doubt.

The central section of the work continues with sopranos taking over the melodic content. Again, one hears the sultry, intoxicating melodic gestures so unique to this work as the voices sing "My tears have been my meat day and night, as they daily say to me…." This melodic gesture builds to the second question of the text ("Where is now thy God?"). Howells presents this question in dramatic fashion, featuring a crescendo from *forte* to *fortissimo* and an acceleration of tempo. The tempo and dynamic calm to again express the suffering experienced throughout life.

The final section of the work returns to the original melody. Along with this iteration, the sopranos provide a melodic compliment in the form of a descant. For the final question ("When shall I come to appear before the presence of God?"), Howells returns to the contrapuntal material of the first section. A soprano soloist floats over the chorus, providing a sense of individual connection with the text. Howells closes the work with a Picardy cadence, suggesting an assuredness of beholding God.

Like as the hart desireth the waterbrooks,
so longeth my soul after thee, O God.
My soul is a thirst for God,
yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night,
while they daily say unto me,
"Where is now thy God?"

Text from Psalm 42:1-3

I HEARD A VOICE FROM HEAVEN (1896) CHARLES V. STANFORD

Charles V. Stanford, along with English contemporaries C. Hubert H. Parry, Edward Elgar, Frederick Delius, and Frank Bridge, was a critical figure in the resurgence of British choral music

during the 19th century.[1] While enrolled at the University of Cambridge, Stanford traveled to Germany to study composition Carl Reinecke and Friedrich Kiel. During this time Stanford became acquainted with and developed an affinity for the music of Mendelssohn, Schumann, and Brahms. He stood firmly in the classicist camp, rejecting the densely chromatic compositional idiom of the composers in the modernist faction, including Wagner, Liszt, and Strauss.[2] Stanford brought back to the Isles the harmonic language and classical principles exemplified by the earlier German composers. As a composition teacher at both Cambridge University and the Royal College of Music, he espoused this style while he taught the next generation of notable British composers, including Gustav Holst, Ralph Vaughan Williams, and Herbert Howells.

Stanford's music is noted for its sophisticated use of diatonicism, beautifully-constructed melodies, and refined craftsmanship that is capable of appealing to the emotions and feelings of its listener.[3] One hears these features in the composer's secular works, such as his exquisite partsong *The Bluebird*, op. 119, no. 3, as well as his sacred works, as in his setting *I heard a voice from heaven*.

In 1886, Stanford wrote *Blessed are the dead* for the memorial service of his colleague Henry Bradshaw, the librarian and archivist at Cambridge University.[4] The text of the anthem is from the *Book of Revelation* and is included in the burial service from the *Book of Common Prayers* of the Anglican Communion. Stanford combined this text with a paraphrase of a medieval melody "Angelus ad virginem," which was introduced to him in 1882 by Bradshaw.[5] The melody is heard in the soprano

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[1] Chester L. Alwes, *A History of Western Choral Music*: *Volume 2*, (Oxford/New York: Oxford University Press, 2016), 319.

[2] Jeremy Dibble, "Stanford, Sir Charles Villiers," In *Grove Music Online*, Accessed February 24, 2019, http://www.oxfordmusiconline.com/.

[3] Ibid.

[4] Jeremy Dibble, ed., *A Stanford Anthology: 18 Anthems and* Motets, (Oxford/New York: Oxford University Press, 2004), vi-vii.

[5] Ibid.

voice at the *tutti* choral entrance. Stanford revised the anthem to its present form around 1896 for the funeral of another close friend, Lord Frederic Leighton. Novello published the anthem in 1910 under the title *I heard a voice from heaven*.

Stanford introduces Saint John's words, "I heard a voice from heaven saying unto me," with a soprano soloist. Treble voices enter with the directive for St. John to "write." Stanford then proceeds with homophonic writing for the chorus which ebbs and flows with beautiful stepwise approaches to the climax of each phrase. The motion of each vocal line contributes to the harmonic unfolding, a style which can be compared to the flowing lines of Palestrina's music. Stanford's Romantic leanings can be heard through his use of harmonic sequences, deceptive cadential motions, and non-diatonic pitches to color certain phrases. The beautiful simplicity and masterful craftsmanship of this setting make it a fitting tribute to those souls who have passed on from this world.

I heard a voice from heaven saying unto me:
Write, from henceforth blessed are the dead
which die in the Lord:
Even so saith the Spirit;
for they rest from their labours.

Text from Revelations 14:13

REQUIEM IN D MINOR, OP. 48 (1887-1888) GABRIEL FAURÉ

Between 1887-1888, Gabriel Fauré wrote the first version of his requiem setting as a short work in five movements: "Introit/Kyrie," "Sanctus," "Pie Jesu," "Agnus Dei," and "In Paradisum." In its original conception, the requiem was written for SATB chorus, solo soprano, solo violin, and a chamber orchestra consisting of divided violas, divided cellos, basses, harp, timpani, and organ. The first performance was for the funeral service of M. La Soufaché at La Madeleine in Paris in 1888. Fauré eventually increased the length of the work by adding the "Offertory" (1890) and "Libera me"

(originally written in 1877 for baritone and organ, but revised 1892 for inclusion in Fauré's requiem setting), effectively introducing the baritone soloist. By 1893 the evolving work was complete and included seven movements and an orchestration that also included brass.

Three versions of the work exist. The original version, as described above, was expanded to the 1893 version scored for soprano and baritone soloists; SATB chorus; and an orchestra of two bassoons, four horns, two trumpets, two timpani, harp, organ, solo violin, divided violas, divided cellos, and contrabasses. At the turn of the century, Fauré's publisher, Julien Hamelle, suggested that he create a version useful in large concert halls. To that end, Fauré expanded the orchestration to include two flutes, two clarinets, three trombones, and a section of violins rather than a violin soloist. The more intimate 1893 version will be performed on tonight's recital.

Faure envisioned a gentle and intimate requiem setting. He sought to provide hope and comfort through his writing. To that end, the text included in the setting minimizes references to fear of death and the divine judgment. Except for a small portion he retains for the soprano solo, "Pie Jesu," he omits the *Dies Irae* sequence and adds two texts that are not part of the liturgical Requiem Mass, *Libera me* and *In Paradisum*. The earlier is a responsory that is sung immediately after the mass during the Rite of Absolution; the latter is an antiphon that is sung as the body leaves the church. The result is a work that is light in character and that focuses on the themes of solace and eternal rest.

Lyle Chan outlines a symmetrical structure for Faure's Requiem in which the "Pie Jesu" serves a pivot movement, flanked by two groups of three movements. The first three movements make up the first group and the last three movements make up the second group. Within each group, there is symmetry, as both groups feature a central movement with chorus and soloist surrounded by movements of chorus only. Furthermore, Chan points out that each movement in a group has an analogous movement in the other group. The "Introit et Kyrie" and the "Agnus Dei" are linked by

common musical material—the music of the "Introit" returns in the "Agnus Dei." The "Offertoire" and the "Libera me" are analogous as the only movements that feature the baritone soloist. Finally, the "Sanctus" and the "In Paradisum" feature similar serene moods, with floating melodies supported by arpeggiated figures in the strings.[6]

I. Introit et Kyrie

Requiem aeternam dona eis, Domine:	Rest eternal grant to them, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine on them.
Te decet hymnus, Deus in Sion,	A hymn befits thee, O God in Zion,
et tibi redetur votum	and to thee a vow to you shall be fulfilled
in Jerusalem:	in Jerusalem.
exaudi orationem meam,	Hear my prayer,
ad te omnis caro veniet.	for unto thee all flesh shall come.
Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

II. Offertory

Domine Jesu Christe, Rex gloriae,	Lord Jesus Christ, King of glory.
libera animas defunctorum	liberate the souls of all the faithful departed
de poenis inferni, et de profundo lacu:	from the pains of hell and from the deep pit;
libera eas de ore leonis,	deliver them from the lion's mouth;
ne absorbeat eas tartarus,	let not hell swallow them up,
ne cadant in obscurum:	let them not fall into darkness:

[6] Lyle Chan, Liner notes to Gabriel Fauré, *Requiem in D Minor, Op. 48 (1893 Version)*, Performed by Cantillation and Sinfonia Australis, (ABC Classics 00028948130573, 2016), CD.

Hostias et preces tibi,	Sacrifices and prayers of praise,
Domine, laudis offerimus:	O Lord, we offer to thee.
tu suscipe pro animabus illis,	Receive them, Lord, on behalf of those souls
quarum hodie memoriam facimus:	we commemorate this day.
fac eas, Domine,	Grant them, O Lord,
de morte transire ad vitam.	to pass from death unto life,
Quam olim Abrahae promisisti,	which once thou promised to Abraham
et semini ejus.	and to his seed.

III. Sanctus

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Domine Deus Sabaoth.	Lord God of Hosts.
Pleni sunt caeli et terra gloria tua.	Heavens and earth are full of thy glory.
Hosanna in excelsis.	Hosanna in the highest.

IV. Pie Jesu

Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem,	grant them rest,
requiem sempiternam.	eternal rest.

V. Agnus Dei

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
dona eis requiem.	grant them rest.
Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
dona eis requiem.	grant them rest.
Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
dona eis requiem sempiternam.	grant them rest everlasting.
Lux aeterna luceat eis, Domine,	May light eternal shine upon them, O Lord,
cum sanctis tuis in aeternum:	With thy saints forever and ever;
quia pius es.	for thou art merciful.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.

VI. Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando caeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from death eternal
On that dreadful day:
when the heavens and the earth shall quake,
when thou shalt judge the world by fire.

Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.

I am seized by trembling, and I fear
until the judgement should come,
and I also dread the coming wrath.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.

O that day, day of wrath,
day of calamity and misery,
that momentous and exceedingly bitter day.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.

VII. In paradisum

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem
sanctam Jerusalem.

May the angels lead you into paradise;
May Martyrs welcome you upon your arrival,
And lead you into the holy
city of Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.[7]

[7] Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts,* (Oregon: earthsongs, 1988), 64-85.

RECITAL 2 PROGRAM

Second Dissertation Recital

ECSTASY | FAITH | TRANSCENDENCE

When Music Sounds — Connor J. Koppin (b. 1991)

Five Hebrew Love Songs — Eric Whitacre (b. 1970)

I. Temuná [A Picture]
II. Kalá Kallá [Light Bride]
III. Laróv [Mostly]
IV. Éyze Shéleg [What Snow!]
V. Rakút [Tenderness]

Five Mystical Songs — Ralph Vaughan Williams (1872 – 1958)

II. I got me flowers
III. Love bade me welcome
IV. The Call

Geistliches Lied, Op. 30 — Johannes Brahms (1833 – 1897)

Christe, du Lamm Gottes — Felix Mendelssohn-Bartholdy (1809 – 1847)

My soul there is a country — Charles Hubert Hastings Parry (1848 – 1918)
from ***Songs of Farewell***

Soon ah will be done — *arr. William Dawson*

RECITAL 2 PROGRAM NOTES

WHEN MUSIC SOUNDS (2016) CONNOR J. KOPPIN

"When music sounds, gone is the earth I know…." This line of text introduces the theme that characterizes the first set of pieces on this concert—one being enraptured, through a state of ecstasy, to a world different than that of the tangible here and now. The poem from which this line is taken, penned by Walter John de la Mare (1873-1956), speaks of the euphoric nature of music—its ability to "lift burdened branches" and transport one to an otherworldly bliss.

Connor J. Koppin vividly conveys de la Mare's text by creating a whimsical mood through sweeping arpeggiated figures in the piano and close dissonances in the chorus that give certain words a particular shimmer. Soaring melodic gestures in the choral voices are contrasted with recurring majestic statements of "When music sounds…." The setting closes with a calm and contemplative mantra that alternates between the upper and lower voices on the text "…all that I was I am."

When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow;
Her flowers in vision flame, her forest trees
Lift burdened branches, stilled with ecstasies.

When music sounds, out of the water rise
Naiads whose beauty dims my waking eyes,
Rapt in strange dreams burns each enchanted face,
With solemn echoing stirs their dwelling-place.

When music sounds, all that I was I am
Ere to this haunt of brooding dust I came;
And from Time's woods break into distant song
The swift-winged hours, as I hasten along.

Text by Walter John de la Mare (1873-1956)

FIVE HEBREW LOVE SONGS (1996) ERIC WHITACRE

Eric Whitacre, among the most well-known contemporary composers, writes about the origin of *Five Hebrew Love Songs*:

> In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany…. Because we were appearing as a band of traveling musicians, "Friedy" asked me to write a set of troubadour songs for piano, violin, and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few "postcards" in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer.[8]

The composer describes each song as a highly personal musical expression: "Each of the songs captures a moment that Hila and I shared together. *Kalá Kallá* [Light Bride] was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Éyze Shéleg!* [What Snow!] are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral."[9]

While Whitacre's compositional style is known for its unique use of chord clusters, he employs varied harmonies, textures, and even melodies in his setting of *Five Hebrew Love Songs* to create a diverse, yet unified expressive effect. The first movement, "Temuna," is scored for treble voices and string quartet. Here, Whitacre establishes a rhythmic motive that will be heard throughout the work.

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[8] Eric Whitacre, "Note from the Composer," *Five Hebrew Love Songs*, January 15, 2016, Accessed March 10, 2019, https://ericwhitacre.com/music-catalog/five-hebrew-love-songs/.
[9] Ibid.

The motive—a dotted eighth-sixteenth-eighth pattern in compound time—is first featured in the first violin part and is then passed between members of the quartet throughout the movement. Above the string's ornamented interplay on this motive, the sopranos and altos enter the beautiful tapestry in a two-part, contrapuntal texture. The sopranos take on the gently rocking rhythmic motive, while the altos leap around in a more disjunct fashion. These contrasting melodies anticipate the melodic diversity and exotic harmonic language to be employed throughout the work.

"Kalá Kallá" juxtaposes contrasting musical characters, offering moments of tenderness and exuberant joy. The tenors and basses present a fluid melodic gesture based on the motive established in the first movement. This is then answered by the sopranos and altos with a flirtatious, highly rhythmic, dance-like section that alternates between 6/8 and 2/4 time. After the upper voices take on a more solemn character, all voices join in a fiery closing section.

The third movement, "Lárov," retains the character of the opening movement, with the soprano voices featured above the contrapuntal texture in the strings. The remaining voices enter and reach a rapturous *forte* climax on "...and only one centimeter was left between us." The movement is brief, featuring only eleven measures of music.

Whitacre then evokes an ethereal, dreamlike character with the use of aleatoric elements in the voices and contemporary techniques in the strings in the fourth movement, "Eze shéleg." The poem is spoken by a single reader in only two measures of the movement. During the remaining time, Whitacre develops an aural picture through the interplay of linear choral textures, violin harmonics, and homophonic flutters from the quartet intended to depict falling snow.

The closing movement presents bell-like figures that underpin beautiful melodic gestures dispersed between the sopranos and altos. This movement is connected with the opening, recalling the motive established in the opening measures of the work to conclude.

I. *Temuna*	A Picture
Temuná belibí charuntá;	A picture is engraved in my heart;
Nodédet beyn ór uveyn ófel:	Moving between light and darkness:
Min dmamá shekazó et gufách kach otá,	A sort of silence envelopes your body,
Usaréch al pańa'ich kach nófel.	And your hair falls upon your face just so.
II. *Kalá Kalá*	Light Bride
Kalá kallá	Light bride
Kulá shelí,	She is all mine,
U've kalút	And lightly
Tishákhílí!	She will kiss me!
III. *Laróv*	Mostly
"Laróv," amár gag la'shama'im,	"Mostly," said the roof to the sky,
"Hamerchák shebeynéynu hu ad;	"the distance between you and I is endlessness;
Ach lifnéy zman alu lechán shna'im,	But a while ago two came up here,
Uveynéynu nishár sentiméter echad."	And only one centimeter was left between us."
IV. *Éyze Shéleg*	What Snow!
Ézye shéleg!	What snow!
Kmo chalomót ktaníim	Like little dreams
Noflím mehashamá im.	Falling from the sky.
V. *Rakut*	Tenderness
Hu hayá malé rakút;	He was full of tenderness;
Hi haytá kasha	She was very hard.
Vechól káma shenistá lehishaér kach,	And as much as she tried to stay thus,
Pashút, uvlí sibá tová,	Simply, and with no good reason,
Lakách otá el toch atzmó,	He took her into himself,
Veheníach Bamakóm hachí rach.	And set her down in the softest, softest place.[10]

Text by Hila Plitmann (b. 1973)

[10] Ethan Nash and Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Volume 4: Hebrew Texts,* (Oregon: earthsongs, 2009) 84-85.

To fulfill a commission for the 1911 Worcester Festival, Ralph Vaughan Williams turned to the work he had been doing on five poems by the Welsh metaphysical poet and priest George Herbert (1593-1633). The final product was the *Five Mystical Songs*, scored for baritone soloist, orchestra, and optional chorus. This set is remarkable in that Vaughan Williams achieves both a direct, simplistic musical presentation while matching the profundity of Herbert's verse.

The cycle opens with the joyous and majestic setting of the first half of Herbert's poem "Easter." The music mirrors the highly personal character of Herbert's text by allowing the baritone soloist to take a key role in the musical presentation. Immediately one hears Vaughan Williams's unique style: the modal influence on melody and harmony; his beautiful, fluid melodic gestures; his penchant for full, rich, colorful sonorities; and an underlying rhythmic pulse.

Vaughan Williams continues the set with three meditative movements in which the chorus takes on a supporting role. In the second movement, "I Got Me Flowers" (the second half of Hubert's "Easter"), the chorus harmonically supports the soloist's line without text and presents a final interjections to close the movement: "There is but one, and that one ever." Most remarkable is the ease with which Vaughan Williams moves between distant keys: The movement begins in E minor (6 flats), moves to E major (4 sharps), and then reaches G-flat minor by way of E minor.

The serene fourth movement, "Love Bade Me Welcome," presents the most intimate text of the set. Pulsing eighth notes in the strings support the soloist recounting seeing and conversing with God: "But quick-ey'd Love, observing me grow slack/From my first entrance in,/Drew nearer to me, sweetly questioning/If I lack'd anything." As the movement proceeds, the chorus of angels quietly and wordlessly sings the plainsong melody of *O Sacrum Convivium* [O Sacred Feast], leading to one of the

most moving moments in the work: The soloists intimately and sweetly sings, "'You must sit down,' says Love, 'and taste my meat:' So I did sit and eat."

The final two movements are the only in the set that feature the singing forces separately. In the fourth movement, "The Call," the baritone soloist sings a simple tune in compound meter alone. This is appropriate because the character of the text is so deeply personal: "Come, my Way, my Truth, my Life…" Fittingly, the chorus then presents its most significant contribution to the set in the final triumphant hymn of praise performed by chorus alone, proclaiming "Let all the world in every corner sing: My God and King."

II. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and th'East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

III. Love bade me welcome

Love bade me welcome: yet my soul drew back.
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkinde, ungrateful? Ah, my deare,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

IV. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Text by George Herbert (1593–1633)

GEISTLICHES LIED, OP. 30 (1856) JOHANNES BRAHMS

Johannes Brahms found inspiration in the music of the Renaissance and Baroque eras. He diligently studied the music of Heinrich Schütz and J.S. Bach, learning the contrapuntal style espoused

by these composers.[11] His affinity for contrapuntal textures can be traced back to his very first choral composition, composed in 1856 when he was only twenty-two years old, *Geistliches Lied*, op. 30.

The text, by German physician and poet Paul Fleming, speaks to God's presence as a source of strength in times of concern and fear. The second stanza translates as "What do you want to worry about from day to day? There is One who stands above all who gives you, too, what is yours. Only be steadfast in all you do…what God has decided, that is and must be the best." Brahms' selection of this text foreshadows a theme that would characterize much of his music: an earnest despondency for life. Choral scholar Dennis Shrock states, "Almost all of the sacred compositions, and many of the large-scale secular works as well, have texts that express Schopenhauer's philosophy of life pain—that existence is a task to be endured and that the only hope of joy is after death."[12] Few of his choral works have texts that deal with happiness on Earth. These include his part songs, his chamber vocal works, his folk songs arrangements, and *Triumphlied*, op. 35.

Brahms sets this text as a strict, double canon at the ninth; sopranos and tenors interact canonically, while the altos and basses do the same on a different motive. Brahms's masterful fusion of these imitative gestures results in a setting that is not easily perceived as strict canonic writing except the two moments when the voices assuredly echo each other with more clarity on the text "sei stille" (be calm) and "steh feste" (stand firm). The fluid and beautiful melodic gestures and the subtle expressivity of Brahms's harmonic palette create a setting that evokes the serenity apparent in the text. This tranquility is maintained throughout the work until the emotional release of the "Amen" section,

[11] Dennis Schrock, *Choral Repertoire,* (Oxford/New York: Oxford University Press, 2009), 474.
[12] Dennis Schrock, *Choral Repertoire,* (Oxford/New York: Oxford University Press, 2009), 475.

replete with arching lines that passionately soar to the upper tessitura of the voices and aching suspensions between the soprano and tenors, all which resolve to a final, homophonic "Amen."

Laß dich nur nichts nicht dauren mit Trauren,	Do not be sorrowful or regretful;
sei stille, wie Gott es fügt,	Be calm, as God has ordained,
so sei vergnügt mein Wille!	and thus my will shall be content.
Was willst du heute sorgen auf morgen?	What do you want to worry about from day to day?
Der Eine steht allem für,	There is One who stands above all
der gibt auch dir das Deine.	who gives you, too, what is yours.
Sei nur in allem Handel ohn Wandel,	Only be steadfast in all you do,
steh feste, was Gott beschleußt,	stand firm; what God has decided,
das ist und heißt das Beste.	that is and must be the best.
Amen.	Amen.

Text by Paul Flemming (1609-1640)

CHRISTE, DU LAMM GOTTES (1827) FELIX MENDELSSOHN

As a gift to his sister Fanny for Christmas of 1827, Felix Mendelssohn composed his second of nine chorale cantatas using Martin Luther's chorale "Christe, du Lamm Gottes," a German translation of Agnus Dei from the liturgy of the Roman Catholic mass. Unlike the sacred cantatas of the previous two centuries, which were typically divided into several movements designated for various combinations of soloists, chorus, instruments, Mendelssohn designed a through-composed work in three sections featuring only mixed chorus and small orchestra.

The work opens with a brief instrumental introduction. The cascading arpeggios on the upper strings are derived from the first five notes of the *cantus firmus*. The steady quarter notes on the continuo-like bass line of the lower strings provide calm, stately support for the imitative, contrapuntal lines above. At the first choral entrance, Mendelssohn provides continuity by deemphasizes the cadential moment of the strings. He accomplishes this by introducing new musical

material simultaneously with the cadence. The sopranos, doubled by the flutes, oboes, and clarinets, state the complete *cantus firmus* in three phrases over the imitative, polyphonic interactions between the three lower voices. Not until the third phrase on the text "erbarm dich unser" [have mercy on us] does one hear the choir sing homophonically. This brief moment of pleading gives way to the imitative lines of the lower voices to close the opening section.

The central section is characterized by a tumultuous fugal texture that contrasts with the lyricism of the outer sections of the work. The first violins play the jagged, syncopated theme before passing it to the lower instruments. The cellos and contrabasses underpin the fugal texture with a walking bass line before picking up the theme themselves. After briefly contributing to the contrapuntal action with thematic material, the lower strings return to their ceaseless bass line. The lower three voices then enter the fugal texture, revealing Mendelssohn's mastery of counterpoint. Again, the sopranos present the *cantus firmus* over this busy texture in long, sustained tones. The climax of the movement occurs when the chorus breaks from the fugue and sings "erbarm dich unser" [have mercy on us] with overlapping, close dissonances under the soprano *cantus firmus*. The section closes with *stretto* entrances in the upper strings and then again in the altos, second violins, and the violas. The section calms as the work moves seamlessly into its third section.

Mendelssohn maintains a sense of unity by returning to the lyric, ascending eighth-note figures of the opening section. The chorus now sings only in homophony, which undoubtedly is influenced by Bach's chorale harmonizations that conclude his cantatas. The work as a whole speaks to Mendelssohn's appreciation for the choral music of Bach and Handel and his desire to infuse the contrapuntal writing of the old masters with his personal mode of harmonic expression.

Christe, du Lamm Gottes,	Christ, Lamb of God,
Der du trägst die Sünd der Welt,	You who bear the sin of the world,
Erbarm dich unser!	have mercy on us!

Christe, du Lamm Gottes,	Christ, Lamb of God,
Der du trägst die Sünd der Welt,	You who bear the sin of the world,
Erbarm dich unser!	have mercy on us!
Christe, du Lamm Gottes,	Christ, Lamb of God,
Der du trägst die Sünd der Welt,	You who bear the sin of the world,
Gib uns dein' Frieden.	grant us Your peace.

Translation by Pamela Dellal

MY SOUL THERE IS A COUNTRY (1913-1915) C. HUBERT H. PARRY

Between 1913 and 1915, Parry composed an exquisite set of motets, collectively entitled *Songs of Farewell*, that serve as a reminder of the composer's significant contribution to English choral music. The poetry used in this collection, all of which reflects on the transience of life, comes from five British poets and a text from the Psalter found in the 1662 *Book of Common Prayer*. The first movement of the set is "My soul, there is a country." The text, by metaphysical poet Henry Vaughan, speaks of a place "beyond the stars" where "There, above noise and danger/Sweet peace is crowned with smiles." The poem continues, "If thou canst get but thither/There grows the flow'r of Peace/The Rose that cannot wither, Thy fortress, and thy ease." Parry's contrapuntal prowess is on display here, as well as in each subsequent movement. Other highlights of this setting are Parry's seamless flow between simple and compound meters; his ability to animate the text through subtle variations of tempo and texture, thus creating a setting that is both reflective and declamatory; and his use of a rich harmonic palette.

Alongside the musical significance of the collection, the backdrop of the Great War as well as Parry's own impending death contribute to the work's poignancy. The war had a profound impact on Parry in part because several of his students from the Royal College of Music were casualties of the

fighting. One can easily understand how penning this set of songs could have been a source of comfort during these dark times, particularly when hearing Parry's setting of John Gibson Lockhart's verse as the fourth movement of the collection which states, "There is an old belief/That on some solemn shore/Beyond the sphere of grief/Dear friends shall meet once more."

Parry died on October 7, 1918, just over a month before the Great War ended. The complete *Songs of Farwell* was performed at a memorial service for Parry four months after his death.

My soul, there is a country
Far beyond the stars,
Where stands a winged sentry
All skillful in the wars:

There, above noise and danger
Sweet Peace sits crowned with smiles
And One, born in a manger
Commands the beauteous files.

He is thy gracious friend
And, O my soul, awake!
Did in pure love descend
To die here for thy sake.

If thou canst get but thither,
There grows the flow'r of Peace,
The Rose that cannot wither,
Thy fortress and thy ease.

Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure.

Text by Henry Vaughan (1621-1695)

SOON AH WILL BE DONE (1949) WILLIAM DAWSON (arr.)

William Dawson's career centered around his twenty-five-year tenure as a professor at the Tuskegee Institute. There he founded the School of Music and conducted the Tuskegee Institute Choir. Though he composed in several genres—one of his most notable works being his *Negro Folk Symphony* (premiered by the Philadelphia Orchestra)—he is most known for his settings of spirituals.

Dawson's "Soon ah will be done" presents a remarkable juxtaposition of sorrow, excitement, and hope. The text speaks of a desire to be done with the troubles of this world and a hope to be reunited with loved ones and to see God in heaven. The setting opens with a quiet, homophonic statement of the singer's desire to leave this world. Though written in a sorrowful-sounding minor key, the rhythmic vitality communicates a hopeful determination. The hushed tones of the opening section suddenly gives way to a powerful, *forte* proclamation "I wan' t' meet my mother…." The call-and-response texture of this moment as well as rhythmic complexity (specifically, offbeat accents) reveal the influence of African music. As in all of his spiritual settings, Dawson employs remarkable specificity of articulation and a huge dynamic range. After painting the "weepin' and wailin'" with falling melodic figures dispersed among all voices, Dawson concludes the setting with a dynamic and full-bodied statement of "I'm goin to live with God."

Soon ah will be don' a-wid de the troubles ob de worl',
goin' home t' live wid God.
I wan' t' meet my mother, I'm goin' t' live with God.
Soon ah will be don' a-wid de the troubles ob de worl',
goin' home t' live wid God.
No more weepin' an' a wailin', I'm goin' t' live with God.
Soon ah will be don' a-wid de the troubles ob de worl',
goin' home t' live wid God.
I wan' t' meet my Jesus. In de mornin' Lord!
I wan' t' meet my Jesus, I'm goin' t' live with God.

RECITAL 3 PROGRAM

Third Dissertation Recital

Sunday, February 10, 2019
Walgreen Drama Center, Stamps Auditorium
5:00 PM

[in the midst of our hands]

I've been buked and I've been scorned — *arr. Hall Johnson*

Membra Jesu Nostri, BuxWV 75 — Dieterich Buxtehude (1637/39-1707)
- III. Ad manus
- VII. Ad faciem

Don't be weary, traveler — R. Nathaniel Dett (1882-1943)

To the Hands — Caroline Shaw (b. 1982)
- I. Prelude
- II. in medio
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

If I can help somebody — *arr. Nathan M. Carter*

RECITAL 3 PROGRAM NOTES

I'VE BEEN BUKED (1946) HALL JOHNSON (arr.)

The spiritual is one of the earliest forms of religious music to develop among African Americans.[13] One of America's most cherished genres of music was borne out of the horrors of human bondage. This music is an expression of profound longing and unwavering faith and symbolizes the resolute strength and hope of a people who seemingly had little to hope for. Choral arrangements derived from this genre were chosen to serve as introductions to the two extended works on this recital—Buxtehude's *Membra Jesu Nostri* and Caroline Shaw's *To the Hands*—to highlight the profound message inherent in these songs, as well as to link the similarities of commentary on human suffering between the selected works.

The program begins with Hall Johnson's arrangement of *I've been 'buked*, a setting originally written for Johnson's Easter cantata *Son of Man* before being published as an individual setting. The larger work is based on Christ's finals days. Its framework is analogous to the Baroque passion, particularly those of J.S. Bach, in that the work has an evangelist that narrates the story and advances the action; vocal solos that function as the arias of the passion; choruses that represent crowd

[13] Mellonee V. Burnim, "Spirituals," in *African American Music: An Introduction*, ed. Mellonee V. Burnim & Portia K. Maultsby (New York: Routledge, 2015), 50.

participation in the action, just as the *turba* choruses of the passion; and spirituals that serve as commentary on the action, just as the chorales of Bach passion settings.[14]

Johnson was fiercely committed to retaining the most authentic representation of the spiritual tradition.[15] Thus, most of Johnson's arrangements are *a cappella* and retain the use of slave dialect.[16] His arrangements range from simple, homophonic settings to more advanced settings that utilize an increased number of voices, an expanded formal design, and more complex textures in which voices are employed in an orchestral manner.[17]

I've been buked reveals Johnson's simpler style of spiritual settings. The arrangement employs a four-part, homophonic texture and strophic formal design of three verses that increase in dynamic intensity as the work proceeds. Johnson's harmonic language in anything but simple here. The lower three voices weave through stepwise, chromatic lines to support the diatonic melody of the soprano voice. Non-diatonic chords are used for textual expressivity as employed on the words "buked", "scorned", and the dramatic declamation "No!" and "Yes!". Johnson's commitment to the authenticity of the spiritual representation is evident in his retention of slave dialect as read in the text of this setting.

Ah been 'buked an' ah been scorned. Yes!
Ah been 'buked an' ah been scorned, Children.
Ah been 'buked an' ah been scorned.
Ah been talked about sho's you born.

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[14] Eugene Thamon Simpson, *Hall Johnson: His Life, His Spirit, and His Music*, (Maryland: The Scarecrow Press, 2008), 204.
[15] André J. Thomas, *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*, (Ohio: Heritage Music Press, 2007), 30-31.
[16] Ibid.
[17] Eugene Thamon Simpson, *Hall Johnson: His Life, His Spirit, and His Music*, (Maryland: The Scarecrow Press, 2008), 92.

Dere is trouble all over dis worl'. Yes!
Dere is trouble all over dis worl', Children.
Dere is trouble all over dis worl',
Dere is trouble all over dis worl'.

Ain' gwine lay mah 'ligion down. No!
Ain' gwine lay mah 'ligion down, Children.
Ain' gwine lay mah 'ligion down.
Ain' gwine lay mah 'ligion down.

MEMBRA JESU NOSTRI (1680) DIETERICH BUXTEHUDE

While Dieterich Buxtehude's present-day fame does not equal that of notable Baroque figures such as Bach and Handel; he was, however, undoubtedly well-known among his contemporaries. Buxtehude, held one of the most important sacred music positions in north Germany, organist at the Marienkirche of Lübeck. He was appointed in April of 1668 after several applicants failed to secure the position. He kept this coveted position until his death forty years later in 1708.[18]

Buxtehude's eminence grew from his virtuosic organ playing. He was especially noted for his improvisational acumen, as well as for his organization of the Abendmusik concert series started by his predecessor. Baroque luminaries such as Mattheson and Handel traveled to Lübeck with the express purpose of visiting Buxtehude.[19] Also Bach, on permission from his employers in Arnstadt, set out on October 18, 1705 to visit Dieterich. Bach's employers only granted him a four-week leave; however, he remained in Lübeck for almost four months, returning to Arnstadt shortly before February 7, 1706.[20]

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[18] Kerala J. Snyder, "Buxtehude, Dieterich," Last revised January 20, 2001, In *Grove Music Online*, Accessed March 12, 2019, http://www.oxfordmusiconline.com/.
[19] Ibid.
[20] Christoph Wolff and Walter Emery, "Buxtehude, Dieterich," Last revised January 20, 2001, In *Grove Music Online*, Accessed March 12, 2019, http://www.oxfordmusiconline.com/.

Buxtehude's compositional output consists of vocal music, keyboard works, and chamber works. The majority of his 128 surviving vocal works are sacred and feature texts in both German and Latin. Buxtehude's vocal works are comprised of sacred concertos based on biblical prose, arias and chorale settings based on poetic texts, and works that are composites of the aforementioned genres: "In Buxtehude's works concerto and aria can come together in two distinct ways: he could extend one genre by bringing into one or more sections of a work stylistic attributes associated with the other, or he could juxtapose them as separate movements to form composite works that are now generally called cantatas."[21]

Buxtehude composed his composite work *Membra Jesu Nostri* in 1680 and dedicated it to Gustaf Düben, a Swedish court conductor and the organist of the German Church of Saint Gertrude in Stockholm. There are no documents concerning the occasion for which Buxtehude composed the work. The work is a sequence of seven cantatas that reflect on the crucified body of Jesus, beginning with his feet ("Ad pedes") and continuing upward to his knees ("Ad genua"), his hands ("Ad manus"), his side ("Ad latus"), his breast ("Ad pectus"), his heart ("Ad cor"), and closing with his face ("Ad faciem").

The unifying elements of the work are revealed in the formal design, the text, and the instrumentation of each cantata. Buxtehude sets each cantata of *Membra Jesu Nostri* in six divisions: an instrumental Sonata; a concerto for three to five voices; a sequence of three arias for one or three voices, each followed by an instrumental ritornello; and a reprise of the concerto material of the second division. Furthermore, he employs both biblical prose and poetry consistently in each cantata: Biblical passages are used in the concerto sections, while text from Arnulf von Löwe's Medieval hymn "Salve

[21] Kerala J. Snyder, "Buxtehude, Dieterich," Last revised January 20, 2001, In *Grove Music Online*, Accessed March 12, 2019, http://www.oxfordmusiconline.com/.

mundi salutate" is employed in the aria sections. Except for the sixth cantata, "Ad Cor" [To the Heart], which is scored for a viola da gamba consort, Buxtehude scores the work for two violins and continuo group.

The first of the two cantatas performed on this program, "Ad manus" [To the hands], follows the typical sequence of instrumental sonata, concerto, and arias with instrumental ritornelli as outlined above. Buxtehude characteristically sets the prose text of his vocal concertos by dividing the text into short phrases and assigning contrasting musical ideas that closely connect to the words to each phrase.[22] Here, Buxtehude assigns various groupings of voices (SSA, TB, ATB) to the central question of the work "Quid sunt plagae istae…?" [What are these wounds…?]. These brief passages of close dissonances and overlapping entrances are accompanied only by continuo. Performed by *concertists*, these sections contrast with the homophonic, dynamic interjections of the *tutti* forces which contribute the full question of the text: "Quid sunt plagae istae in medio manuum tuarum?" [What are these wounds in the midst of your hands?] and are accompanied by strings and continuo playing *colla parte*.

Though arias are considered to be a genre for solo voice, Buxtehude's are often set for an ensemble of singers and instrumentalists.[23] In "Ad manus," the composer set the pietistic poetry of Arnulf von Löwe in two musically identical solo arias for soprano followed by an alto/tenor/bass aria. These arias, respectively, focus on Christ's body on the cross with hands outstretched, the grateful embrace of wounded hands, and the personal trust that those hands symbolize defense from harm and danger. An instrumental *ritornello* characterized by a lament bass recalls the tragedy and sorrow experienced by Christ's death. However, this descending chromatic line is counteracted by a

[22] Ibid.

[23] Ibid.

chromatic ascent in the bass at end of each aria-ritornello set as to recall the hope experienced by Christ's resurrection and victory over death.

The second cantata performed, "Ad faciem" [To the face], likewise begins with an instrumental sonata. The two violins interact with each other imitatively, their descending motives symbolizing blood running down Jesus' face. The strings then take on a new, stately motive of repeated dotted eighth-sixteenth patterns reminding us that Jesus will ultimately be victorious. A concerto for five voices follows the sonata. As in the previous cantata, Buxtehude juxtaposes contrasting musical ideas that correspond with the text. This juxtaposition is manifested in the regal, rhythmic character of "Illustra faciem tuam super servum tuum" [Let Your face shine upon Your servant], which contrasts with the pleading, legato presentation of "salvum me fac in misericordia tua" [save me in Your mercy].

As expected, a three-fold aria-ritornello sequence follows the concerto. The first aria is scored for a trio of alto, tenor, and bass soloists, the next is for solo alto, and the last is for *tutti* chorus. Notably, this is only aria for *tutti* chorus Buxtehude wrote in this cycle of cantatas. Respectively, these arias focus on observing Christ's bloodied, tortured body; a petition for Christ to be present at the hour of our death; and the embrace of the salvation that Christ's death brings. Deviating from the expected reprise of the concerto, the work closes with a final, victorious "Amen." This section is noted by the florid treatment of the text and Buxtehude's use of *hemiolas* to accentuate the closing of each phrase.

Membra Jesu Nostri reveals Buxtehude's unique method of building cantatas by pulling together disparate musical genres and ideas to form a musically unified larger work.[24] His work undoubtedly established an important framework for the construction of cantatas and the treatment

[24] Ibid.

of pietistic poetry in sacred works. Many later German composers, most significantly J.S. Bach in his later cantatas, drew inspiration from Buxtehude's body of work.[25]

III. Ad manus [To the hands]

Chorus (Text: Zechariah 13:6)

Quid sunt plagae istae	What are those wounds
in medio manuum tuarum?	in midst of your hands?

Soprano I Aria (Text: Arnulf von Löwen)

Salve Jesu, pastor bone,	Hail, Jesus, good shepherd,
fatigatus in agone,	wearied in agony,
qui per lignum es disctractus	tormented on the cross
et ad lignum es compactus	nailed to the cross
expansis sanctis manibus.	Your sacred hands stretched out.

Soprano II Aria (Text: Arnulf von Löwen)

Manus sanctae, vos amplector	Holy hands, I embrace you,
et gemendo condelector,	and, lamenting, I delight in you,
grates ago plagis tantis,	I give thanks for the terrible wounds,
clavis duris, guttis sanctis,	the hard nails, the holy drops,
dans lacrimas cum osculis.	shedding tears with kisses.

Alto, Tenor, Bass Aria (Text: Arnulf von Löwen)

In cruore tuo lotum	Washed in Your blood
me commendo tibi totum,	I wholly entrust myself to You;
tuae sanctae manus istae	may these holy hands of Yours
me defendant, Jesu Christe,	defend me, Jesus Christ,
extremis in periculis.	in the final dangers.

[25] David Cox, "Buxtehude and His Passion Music," *The Musical Times* 112, no. 1537 (1971): 232, Accessed March 25, 2019, https://www.jstor.org/stable/956401.

Chorus (Text: Zechariah 13:6)

Quid sunt plagae istae	What are those wounds
in medio manuum tuarum?	in midst of your hands?

VII. Ad faciem [To the face]

Chorus (Text: Psalm 31:17)

Illustra faciem tuam super servum tuum,	Let Your face shine upon Your servant,
salvum me fac in misericordia tua.	save me in Your mercy.

Alto, Tenor, Bass Aria (Text: Arnulf von Löwen)

Salve, caput cruentatum,	Hail, bloodied head,
totum spinis coronatum,	all crowned with thorns,
conquassatum, vulneratum,	beaten, wounded,
arundine verberatum	struck with a cane,
facie sputis illita.	the face soiled with spit.

Alto Aria (Text: Arnulf von Löwen)

Dum me mori est necesse,	When I must die,
noli mihi tunc deesse,	do not then be away from me,
in tremenda mortis hora	in the anxious hour of death
veni, Jesu, absque mora,	come, Jesus, without delay,
tuere me et libera.	protect me and set me free!

Chorus (Text: Arnulf von Löwen)

Cum me jubes emigrare,	When You command me to depart,
Jesu care, tunc appare,	dear Jesus, then appear,
o amator amplectende,	O lover to be embraced,
temet ipsum tunc ostende	then show Yourself
in cruce salutifera.	on the cross that brings salvation.

Tutti

Amen.

Beginning in the late 19th century and continuing well into of the 20th century, American composers of classical music struggled to gain footing on the international scene due to the stronghold of the European, specifically German, compositional school. The American composers grappled with finding an American idiom that did not conform to the European model. In 1892, music patron Jeannette Thurber hired Antonín Dvořák to lead the National Conservatory of Music of America. He moved to New York with the hope that he would inspire the same nationalist culture in America he had in his home country. Dvořák stated in an article published in the *New York Herald* regarding the value of African-American melodies:

> I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.[26]

Dvořák's proclamation received backlash for several reasons. One of these stemmed from the racial environment in America in which some cultural gatekeepers refused to equate black music with "American" music.[27] Others, such Edward MacDowell, resented the notion that the development of an authentic American idiom, as well as his own personal value as a composer, was dependent on the appropriation of a musical culture which was not his own.[28] Moreover, others argued about the difficulty of developing an American sound through folk music due to the vast array of folk cultures that existed in the country. They asserted that Brahms and Dvořák had been successful at adapting

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[26] Antonin Dvořák, "Real Value of Negro Melodies" *The New York Herald* (May 21, 1893) quoted in Joseph Horowitz "Dvořák and the New World: A Concentrated Moment," in *Dvořák and his World*, ed. Michael Beckerman (New Jersey: Princeton University Press, 1993), 96.

[27] Ibid, 94.

[28] Richard Turuskin. "Nationalism." In *Grove Music Online.* http://www.oxfordmusiconline. com/.

folk material into a nationally accepted art form in their respective countries only because of the homogeneity of their cultures.

Regardless, by the 1920s, folk music was at the center of American musical discourse. On one hand, individuals, mostly scholars and folklorists, were interested in preserving and codifying this raw material before it was lost. On the other side of the discourse were composers, music patrons, and critics who were concerned with creating more developed artistic forms from the material. They saw this material as a "repository to be drawn upon in the creation of a definitively "American" art music idiom."[29] This emphasis on folk music and the push for the development of an American sound led to a new wave of sonic sounds by Anglo-American composers desiring to create music with advanced structures and harmonies. Influenced by jazz, Aaron Copland wrote his Piano Concerto (1926); also influenced by jazz, George Gershwin wrote his *Rhapsody in Blue* (1924); and Charles Ives, influenced by patriotic tunes, hymns, and folk melodies, would eventually be revered as one of the most uniquely American musical voices through his output of symphonic works, choral settings, and art songs.

This American nationalism was the backdrop from which Harlem Renaissance leaders promoted a new cultural identity and awareness that was specifically African American:

> The Negro Renaissance spawned a surge of literary, artistic, and musical creativity by America's black elite. This affirmation of the values of the black cultural heritage had a decisive impact on composers, who had as their primary goal the elevation of the Negro folk idiom… This elevation could be accomplished through the fusion of elements from the neo-romantic nationalist movement in the United States with elements from their own Afro-American cultural heritage.[30]

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[29] David C. Paul, "From American Ethnographer to Cold War Icon: Charles Ives through the Eyes of Henry and Sidney Cowell," *Journal of the American Musicological Society* 59, no. 2 (Summer 2006), 408.
[30] Rae Linda Brown, "William Grant Still, Florence Price, and William Dawson: Echoes of the Harlem Renaissance," in *Black Music in the Harlem Renaissance,* ed. Samuel A. Floyd, Jr. (Tennessee: University of Tennessee Press, 1990), 71.

Nathaniel Dett, along with several of his African-American contemporaries influenced by the ideas of this movement, actively worked to advance and promote black music. Dett wrote:

> We have this wonderful store of folk music—the melodies of an enslaved people.... But this store will be of no value unless we utilize it, unless we treat it in such manner that it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music—unless our musical architects take the rough timber of Negro themes and fashion from it music which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long.[31]

Dett's arrangements typically fall into two categories. In one category are the simple and authentic harmonizations of spiritual melodies he used with his students at Hampton University. The second category includes works in which Dett incorporates spiritual melodies as a foundation for original composition in other genres.[32] His setting of *Don't be weary, traveler* is an example of the latter. Though the work is based on a spiritual melody, Dett himself classified this setting as a "Motet, On a Negro Folk Song Motif."

Don't be weary, traveler reveals the Romantic influences on Dett's choral writing—dense textures of six or more voices, shifting tonal centers, and expanded ranges that extend to the extremes of the outer voice parts characterize the work. Dett masterfully fuses these Romantic elements with features of the traditional spiritual, including a call-and-response texture, to create a rather ambiguous, hybrid idiom that is neither fully a spiritual nor fully a Western-influenced anthem or motet.

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[31] Eileen Southern, *The Music of Black Americans: A History*, *3rd edition*, (New York: W. W. Norton & Company, 1997), 280.

[32] André J. Thomas, *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual*, (Ohio: Heritage Music Press, 2007), 26-27.

Dett's arrangements were met with criticism by some members of the African-American musical community who felt he was obscuring the intent of the folk songs. One critic wrote "...his tunes are musically handled—perhaps too musically, for with their inappropriate and over-generous Italian expression, directions, and other artifices, one sees that they are polished up for the technically refined concert stage, a treatment which makes the song less valuable to those who would learn something of Negro folk music as it really was."[33]

Don't be weary traveler,
Come along home to Jesus!
Come home! O traveler,
Come along home to Jesus!

TO THE HANDS (2016) CAROLINE SHAW

Donald Nally, the conductor of The Crossing, wrote that the *Seven Responses* project grew "out of a desire to explore how artists address the suffering of others today and yesterday."[34] The group asked seven prominent composers to create musical responses to Buxtehude's *Membra Jesu Nostri*. One of the works derived from this project was Caroline Shaw's *To the Hands*. Shaw, a Pulitzer Prize-winning composer, wrote that her approach to composing the work was anchored by two questions: "How does one respond to an image of another person's pain? And how does one respond to the music of another artist who is trying to ask that same question?"[35]

Shaw's reflections on these questions produced a beautiful and emotionally charged composition that effortlessly weaves musical elements from the third cantata of Buxtehude's *Membra Jesu Nostri* ("Ad manus") with original music. The blending of old and new not only relates to the

[33] Ibid, 29.
[34] Donald Nally, Liner notes to *Seven Responses*, Performed by The Crossing and International Contemporary Ensemble, (Innova 912, 2017), 2 CDs.
[35] Ibid.

musical elements of the work, but also, just as Buxtehude did in *Membra Jesu Nostri*, combines old texts with new ones. The work's libretto is comprised of text paraphrased from biblical passages and other poets as well as original text by the composer.

One immediately hears the interplay of old and new musical elements in Shaw's writing. The work opens with a plainchant melody—an idiom that dates back to the Middle Ages—which is based on the opening melody of Buxtehude's "Ad manus." This is juxtaposed with modern musical expressions such as overtone playing in the strings, as well as aleatoric elements in the upper choral voices. The movement continues with a syncopated version of the chant melody underpinned by a rather insidious ostinato played by a trio of two violins and a viola.

The string motive continues *attaca* into the second movement of the work. Here, Shaw presents a more direct quotation of the choral entrance from Buxtehude's "Ad manus." Shaw sets this motive contrapuntally: the tenors enter first, followed by sopranos, and finally, basses and altos join the texture with derivatives of this motive. The music builds to climax with the chorus reiterating the central question of the work "Quid sunt plagae istae in medio manuum tuarum?" [What are those wounds in midst of your hands?] Shaw allows moments of repose between each iteration of the question for reflective pondering. The movement concludes with an inversion of the original question, "Quid sunt plagae istae in medio manuum nostrarum?" [What are those wounds in the midst of our hands?] The composer writes, "We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us."[36]

The third movement stands out as the sole a cappella movement of the work. Its text is derived from Emma Lazarus's sonnet *The New Colossus*, famous for its engraving at the base of the Statue of

[36] Ibid.

Liberty: "Her beacon-hand beckons: give to me those yearning to breathe free…." The sopranos and altos open this movement singing three-part harmony in consistent parallel motion. Phrases are short and broken, often consisting of the single word, "give," which is always presented as a subtle request due to its *piano* dynamic level. The movement intensifies as the text describes the "tired fighters fleeing, flying from…" an unspecified circumstance. Shaw represents the visceral pain experienced by these individuals with a vocal effect consisting of "*hums*" that intensify into an exhalation on the neutral syllable "ba." The movement closes with the chorus singing a peaceful mantra on the words "I will be your refuge."

The fourth movement depicts a scene in which an old woman sits alone in her home. The upper strings play soft overtones which can be heard as windchimes ringing outside the woman's window. The chorus, singing mostly in unison, provides details of the woman's home, including "aging wooden frames that hold old photographs." The text provides no indication of who this woman is other than that she is likely of Jewish faith: "the never-ending efforts of/the grandmother's tendons tending/to her bread and empty chairs/left for Elijah." This line references a Jewish tradition of leaving an empty chair and a full cup of wine for the prophet Elijah during the Passover Seder. The calmness of this intimate scene is whisked away by sudden active figures in the strings, which then give way to the chorus repeating "in caverna" [in the hollow]. This is a line from the Song of Songs, *in foraminibus petrae, in caverna maceriae* [in the clefts of the rock, in the hollow of the cliff].

The fifth movement presents spoken numerical figures—data about displaced persons around the world—over continuous arpeggios in the strings played as inexpressively as the numbers are

spoken. The numbers are ordered in increasing fashion starting with "224" and culminating with "7,600,000." As the composer writes, "Sometimes data is the cruelest and most honest poetry."[37]

The sixth and final movement makes a comforting commitment to those suffering under persecution: "I would hold you/I will love you/I will hold you." The movement recalls the *a cappella*, broken, homophonic statements of the third movement, here sung by the tenors and basses. This tender character is abruptly interrupted by dry, brittle *pizzicato* chords in the strings that resolve into a warmer presentation of this ostinato. The chorus presents imitative, contrapuntal lines on the text "ever ever will I hold you, ever ever will I enfold you," overlapping as to "enfold" the listener in a rich sonic experience. The work closes with a firm affirmation of the text "in medio manuum tuarum" [in the midst of your hands], recalling Buxtehude's music as a suggestion of timelessness of the need of love and compassion.

II. *in medio* [in the midst]

quid sunt plagae istae [what are those wounds]
in medio manuum tuarum [in the midst of your hands]
… in medio manuum nostrarum [in the midst of our hands]

III. Her beacon-hand beckons

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying

[37] Ibid.

from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

IV. ever ever ever

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijahs
where are they now

in caverna [in the hollow]
in caverna

VI. i will hold you

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio manuum tuarum [in the midst of your hands]

IF I CAN HELP SOMEBODY (1993) NATHAN M. CARTER (arr.)

The final work performed on the program is Nathan M. Carter's arrangement of a gospel hymn written in 1945 by African-American pianist and songwriter, Alma Androzzo (1912-2001). Mellonee V. Burnam, in her chapter on gospel music in the text *African-American Music: An Introduction*, asserts that "…the development of gospel resulted from a complex intertwining of people, places, and processes that collectively generated a music representative of broadly shared African American musical values and cultural ideals."[38]

The song was recorded by several gospel groups as well as mainstream singers of the day, including Doris Day and Tennessee Ernie Ford.[39] Dr. Martin Luther King, Jr. first encountered the song while in Denver, CO attending a Women's Day program at New Hope Baptist Church in Park Hill.[40] He was so moved by the text and performance of this song that he encouraged his dear friend Mahalia Jackson to record it. She did so in 1963. Dr. King would eventually use the text of this song in a sermon given two months prior to his death, titled "The Drum-Major Instinct." At the end of the sermon, King contemplated the legacy he had hoped to leave behind upon his death. He stated:

> I'd like somebody to mention that day that Martin Luther King, Jr., tried to give his life serving others. I'd like for somebody to say that day that Martin Luther King, Jr., tried to love somebody. I want you to be able to say that day that I did try to feed the hungry. And I want you to be able to say that day that I did try in my life to clothe those who were naked. I want you to say that I tried to love and serve humanity.[41]

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[38] Mellonee V. Burnim, "Gospel," in *African American Music: An Introduction*, ed. Mellonee V. Burnim & Portia K. Maultsby (New York: Routledge, 2015), 190.

[39] David Hill, "Martin Luther King Jr. First Heard One Of His Favorite Hymns In Denver," *Colorado Matters*, *Colorado Public Radio*, January 15, 2016, accessed March 9, 2019, https://www.cpr.org/news/story/martin-luther-king-jr-first-heard-one-his-favorite-hymns-denver/.

[40] Ibid.

[41] Martin Luther King Jr., "The Drum Major Instinct, Sermon Delivered at Ebenezer Baptist Church," *The Martin Luther King, Jr. Research and Education Institute, Stanford University*, Accessed March 9, 2019, https://kinginstitute.stanford.edu/king-papers/documents/drum-major-instinct-sermon-delivered-ebenezer-baptist-church/.

He then quoted the text of Androzzo's song:

> If I can help somebody as I pass along,
> If I can cheer somebody with a word or song,
> If I can show somebody he's traveling wrong,
> Then my living will not be in vain.
>
> If I can do my duty as a Christian ought,
> If I can bring salvation to a world once wrought,
> If I can spread the message as the master taught,
> Then my living will not be in vain.

Nathan M. Carter, an African-American conductor and composer, was born in Selma, Alabama in 1936. Carter's arrangement begins with a brief choral introduction in which rich, warm harmonies develop from a four-part texture to a six-part texture. A soprano soloist enters with the opening text, while the chorus continues to provide a rich harmonic underpinning. The style of the gospel hymn is maintained through the freedom of melodic expression and tempo afforded the soloist by the sustained chords of the chorus. Harmonic interest abounds with the added chordal ninths, secondary dominants, and borrowed chords.

The arrangement builds in intensity, arriving at a middle section in which the chorus takes primacy, proclaiming, "Then then living shall not be vain." Carter marks this section *forte*, providing the dynamic and textual climax of the work. After repeating this section, the setting calms to its close as the soprano soloist again comes to the forefront of the texture, reflectively concluding on the text "If I can help somebody as I pass along, then my living shall not be in vain."

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